

Ave Maria Mater Dei

Edited by Jason Smart

William Cornysh (d.1523)

Alto

Tenor

Baritone

Bass

8 A - ve Ma - ri - - - a,

8 A - ve Ma - ri - - - a,

A - ve Ma - ri - - - a,

A - ve Ma - ri - a,

4

8 ma - ter De - i, re - gi - - - - na

8 ma - ter De - i, re - gi - - - - na coe -

coe -

ma - ter De - i,

8

8 coe - li, do - mi - - - -

8 - li, do - - - mi - - - -

- li, do - mi - - - -

11

Musical score for measures 11-13. The score is written for four staves: two treble clefs and two bass clefs. The first two staves have a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. Brackets are used to group notes across measures. The bottom two staves are mostly empty, with some notes in the third measure.

14

Musical score for measures 14-16. The score continues with four staves. The first two staves have a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. Brackets are used to group notes across measures. The bottom two staves are mostly empty, with some notes in the third measure.

17

Musical score for measures 17-19. The score continues with four staves. The first two staves have a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. Brackets are used to group notes across measures. The bottom two staves are mostly empty, with some notes in the third measure. The lyrics "na", "mun", "di", "im", "pe", "ra" are written below the staves.

29

- re - re no - - - - - bis

- se - re - re no - - - - - bis

- ni, mi - se - re - re no - - - - - bis

mi - se - re - re no - - - - - bis

33

et to - ti - us po - pu - li Chri - sti - a - - - -

et to - ti - us po - pu - li Chri - sti - a - - - -

37

et ne per - mit - tas nos mor - ta - li - ter

- - - - ni; et ne per - mit - tas nos mor - ta - li -

- ni; et ne per - mit - tas nos mor - ta - li - ter

et

41

pec - ca - re, - ter pec - ca - re, ne per-mit - tas nos mor - ta - li - ter sed

45

sed tu - am san - ctis - si - mam vo - lun - ta - tem ad - im - tu - am san - ctis - si - mam vo - lun - ta - tem ad - im - ple

49

A - ple - re. A - tem ad - im - ple - re. A - re. A -

52

56

Translation



Hail, Mary, Mother of God, Queen of Heaven, Mistress of the World, Empress of Hell: Have mercy on us and on all Christian people, and let us not fall into mortal sin, but let us fulfil your most holy will. Amen.

Editorial Conventions

The prefatory staves show the original clef, staff signature, mensuration symbol and first note of each voice-part.

Editorial accidentals are placed above the note and remain operative throughout the bar.

Accidentals resulting from modernisation of the staff signature are placed before the note and have a superscript dot.

Ligatures are indicated by the sign , coloration by the sign .

Italicised underlay indicates the use of red ink in the source. Such passages may have been sung by soloists.

Source

Windsor, Eton College, MS 178 ('The Eton Choirbook', c.1502-c.1504), opening X4 (f.105v), via online images at diamm.ac.uk.

Ascription for this piece in the manuscript's indexes and at the top of f.106: Cornysch.

Notes on the Readings of the Source

3 Alto: A is a semibreve / 14-15 Alto: Color is white void / 17-18 Tenor: No cancellation of flat for B in bar 15 / 21 Bass: New line in source with staff signature of one flat (upper and lower Bs) begins with E / 29 Bass: New line in source with staff signature of one flat (lower B only) begins with first D / 30-31 Alto: The original is clearly corrupt:



It may be that the ligature originally occurred on the last two notes in bar 30 and that, after it was miscopied, the ensuing F and G in bar 31 were reduced to semiquavers to restore the correct timing / 31-32 Baritone (only): *mei for nobis* / 38 Bass: New line in source with staff signature of one flat (upper and lower Bs) begins with fourth A / 40 Alto: Sharp applied to preceding D / 41 Alto: New line in source begins with second E, but the edition assumes that the sharp remains in force / 49 Tenor: Color is white void / 53 Bass: Extra syllable A- below F / 54 Alto: Extra syllable A- below D / 55 Tenor: Extra syllable A- below C. Bass: No natural for B / 56 Baritone: Extra syllable A- below E /